

## ARTIST BIOGRAPHY

MAY 93

Please complete and return the following questionnaire for our reference file on May Show artists.

FULL NAME: Linda Rae Butler

PRESENT POSITION photographer  
(freelance)

DATE AND PLACE OF BIRTH: 6/26/47

CATEGORY/PRIMARY MEDIA: photography

ART TRAINING (Schools, Scholarships, etc.):

I attended a workshop with Ansel Adams in 1988

EXHIBITIONS IN WHICH YOUR WORK HAS BEEN SHOWN (include location and year):

See attachment

COLLECTIONS THAT NOW INCLUDE YOUR WORK:

AWARDS:

collections  
Birmingham Museum of Art, Birmingham, Alabama  
Boston Museum of Fine Arts, Boston, Massachusetts  
Corcoran Gallery of Art, Washington D.C.  
Denver Art Museum, Denver, Colorado  
E.B. Crocker Art Museum, Sacramento, California  
The Carnegie Museum of Art, Pittsburgh, Pennsylvania  
Photographic Archives, University of Louisville, Kentucky  
San Francisco Museum of Modern Art, San Francisco, California  
Toledo Museum of Art, Toledo, Ohio  
The University of Kentucky Art Museum, Lexington, Kentucky  
The University of Michigan Museum of Art, Ann Arbor, Michigan

We would appreciate having a statement about your philosophy and work as an artist—either general or something specific about the piece(s) selected for this year's May Show to aid us in the preparation of gallery talks and in the release of publicity materials. For more space, use the back of this sheet.

1990 Annual Henley Southeastern Spectrum, Cash Award, Winston Salem, NC

Kentucky Arts Council, Al Smith Award, \$5000, 1989

Kentucky Foundation for Women, \$9,300 grant  
to partially fund photographic work in Japan, 1987

Kentucky Arts Council grant to University of Kentucky Special Collections  
Library to partially fund a comparative project of photos from  
Kentucky and Japan, \$2700 1986

Kentucky Arts Council grant, 1984, to The University of Kentucky Art Museum  
to sponsor the traveling exhibition "Inner Light: The Shaker Legacy"

Purchase Award, Light Factory National Juried Exhibition, Charlotte, N.C. 1982

Purchase Award, 56th Annual Crocker-Kingsley Exhibition Sacramento, Ca. 1981

*One-Person Museum Exhibitions*

San Jose Museum of Art, 1993  
Cleveland Museum of Art, Cleveland, Ohio 1991  
Fondazione Querini Stampalia, Venice, Italy 1987  
The Art Academy of Cincinnati, Cincinnati, Ohio 1986  
The Fruitlands Museums, Harvard, Massachusetts 1986  
The Albany Institute of History and Art, Albany, New York 1985  
The Denver Art Museum, Denver, Colorado 1985  
The Kentucky Museum, Bowling Green, Kentucky 1985  
The University of Kentucky Art Museum, Lexington, Kentucky 1985  
The University of Michigan Museum of Art, Ann Arbor, Michigan 1985  
Murray State University, Murray, Kentucky 1982

*Museum Group Exhibitions (partial listing)*

Mingei International Museum of Folk Art, San Diego, 1993  
Sezon Museum, Tokyo "Shaker Design" December 1992  
University of Kentucky Art Museum, "1989 Fellowship Artists," 1991  
Toledo Museum of Art, "Recent Acquisitions," 1991  
University of Kentucky Art Museum, "In Black and White" Lexington, Ky 1991  
Boston Museum of Fine Art., Boston, MA, "Shaker Spirit Drawings" and  
prints from the collection, 1990  
Birmingham Museum of Art, Birmingham, Alabama "Recent Acquisitions" 1990  
Corcoran Gallery of Art, Washington D.C. "Recent Acquisitions", 1989  
Whitney Museum of American Art, New York, "Shaker Design", 1986  
Corcoran Gallery of Art, Washington D.C. "Shaker Design", 1986  
Centre College, Danville, Ky. "Master American Photographers", 1986

*Competitive Exhibitions (partial listing)*

Photography: Discovery and Invention, Art 21, 1990 Basel, Switzerland  
1990 Annual Henley Southeastern Spectrum, Winston Salem, NC  
Kentucky Art 1983, University of Kentucky Art Museum, Lexington, KY  
Light Factory National Juried Exhibition, 1982, Charlotte, North Carolina  
56th Annual Crocker-Kingsley Exhibiton, 1981, Sacramento, California  
54th Annual Crocker-Kingsley Exhibition Sacramento, Ca. 1981

*One-Person Gallery Exhibitions (partial listing)*

Japanese Information and Culture Center; Washington D.C. December 1992  
The Witkin Gallery, New York City, 1992  
Nikon Gallery, Tokyo, Japan, 1991  
Carlton College, Northfield, MN, "Eloquence of the Simple" 1991  
University of Kentucky Markey Cancer Center, "Landscapes 1980-1990" 1990  
Earlham College, Richmond, Indiana, "Japan: Radiance of the Ordinary" 1990  
University of Kentucky Special Collections Library, Peale Gallery, 1988  
Susan Spiritus Gallery, Newport Beach, Ca., 1987  
The Witkin Gallery, New York, New York, Summer 1986

The photograph, "Room in a Monastery", reflects my fascination with illusive space, and my interest in historical objects and architecture. When I first saw this room, I was impressed by the incredible detail in the "trompe l'oeil" on the walls. In real life, it is easy to tell where the room ends and the painting begins. But in the black and white image, I am pleased that the distinction is much less clear.

I learned that the monks of the Certosa monastery took an oath of silence when they joined; that they lived in solitary rooms and came to this room to worship; and that the king was a frequent visitor--a suite of rooms with elaborate furnishings was set aside for his pleasure if he wished to stay for long periods. I believe that spaces such as this reveal much about the spirit and philosophy of the people who created them.

However, this "trompe l'oeil" raises more questions than it answers. Why was it painted? It is clear that the monks had no intent to truly deceive their viewers and get them to walk into the wall. Was it made to expand and enhance the monks own extremely austere solitary environment? How did the kings presence influence the creation of this painting? Did the monks allow themselves greater flights of fancy and longer periods of absorption in a single project because of their oaths of silence? Where does the real world of doors and walls end, and the painting begin?